

The Cleveland Museum of Art



March

Members Magazine

Current Exhibitions

Cover:

This Fabergé basket of lilies of the valley (Gray Foundation Collection) was Czarina Alexandra Feodorovna's favorite object. It stood on her desk until the 1917 Revolution.

FABERGÉ IN AMERICA

Gallery 101, March 9–May 11

More than 400 exquisite examples of the work of the legendary master jeweler
The Cleveland showing is sponsored by the Chubb Group of Insurance Companies
and KeyBank

THOMAS EAKINS: THE ROWING PICTURES

Galleries 234 and 234A, February 19–May 15

The complete group of nine oil paintings and fourteen works on paper: a monument of American realism. The Cleveland showing is made possible by Patron Sponsors Jane and Michael Horvitz and Donna and Jim Reid, with additional support from Yale Friends Constance and Allen Ford, Diann and Thomas Mann, Anne and Henry Ott-Hansen, and Nancy and Bill West, and special thanks to Carol and Dick Michel

SOL LEWITT PRINTS 1970–1995

Galleries 109–112, February 2–March 23

A contemporary master finds visual delight in intellectual rigor

POETIC PASTS: DIGITAL PHOTOGRAPHY BY MARTINA LOPEZ

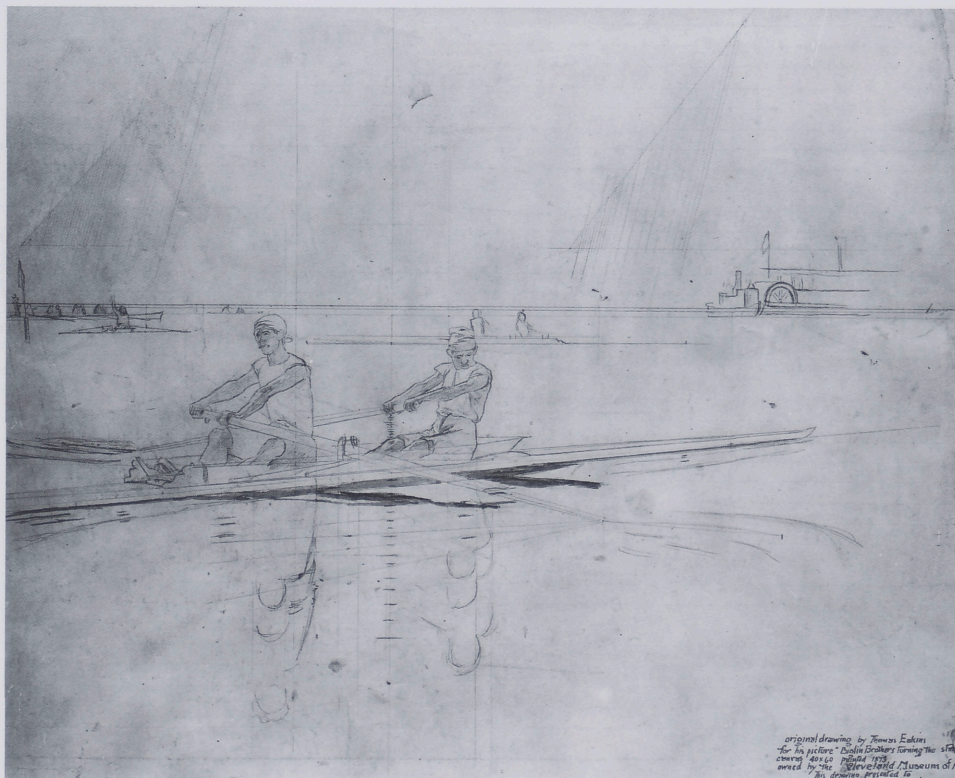
Gallery 105, January 17–March 23

A mysterious world of space, time, and memory

GREEK ISLAND EMBROIDERIES

Gallery 106, through April 13

Supported by Patron Sponsors Mary and Leigh Carter



Perspective Drawing
"Study for the
Pair-Oared Shell"
(c. 1872, Philadelphia
Museum of Art) is in
Thomas Eakins: The
Rowing Pictures.

From the Director

Dear Members,

On March 9 the fabulous *Fabergé in America* exhibition opens to the public. Highlighting several of the greatest collections of the work of legendary jeweler and goldsmith Peter Carl Fabergé (1846–1920), the exhibition focuses on the remarkable accomplishments of American collecting of Fabergé since the late 19th century. The show coincides with the 150th anniversary of the birth of Peter Carl Fabergé.

This exhibition has enjoyed great popularity since it debuted at the Metropolitan Museum in New York last February, having become virtually a phenomenon—such a phenomenon that we await with great anticipation the one-millionth visitor to the exhibition, expected sometime during the Cleveland run. We're the only Midwest venue and the final stop on the tour.

The objects come mainly from collections assembled by five Americans (including Cleveland's India Early Minshall) who, beginning in the 1930s, formed major holdings of Fabergé and subsequently put their collections on public view at various institutions across the country. Also featured are works acquired by many other prominent Americans whose collections were later dispersed, as well as objects from well-known present-day private collections.

One of the most engaging things about Fabergé is the delight the designer had in the sense of surprise—in the use of unusual or ex-

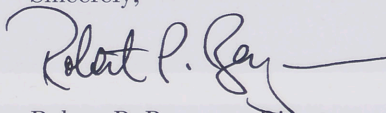
otic materials, in adventurous representations and constructions, or in the form of the literal “surprises” inside each of the famous Easter eggs. This exhibition offers more than 400 works of art—and a lot of surprises!

Henry Hawley's article that begins on page 4 provides a lively overview of the exhibition and the history of the house of Fabergé.

Members tickets are available now through Advantix (241-6000); our box office opens March 2. Members will enjoy a members-only ticket line as well as a separate entrance into the exhibition. And there will be three Monday members-only days—March 10, April 7, and May 5. We'll offer a recorded tour (\$3 for members) as well as comprehensive printed gallery materials. A members reception is Saturday the 15th.

Festivities begin with a members-only all-day Russian art seminar on Saturday, March 1. The sold-out gala benefit, *Fabulous Fabergé*, is Saturday night the 8th. Then, at 10:00 in the morning on Sunday the 9th, the exhibition doors open to the public. After more than a year of preparation, we'll be ready to see you there!

Sincerely,



Robert P. Bergman, Director



In order to accommodate more gracefully the large crowds we expect for *Fabergé in America*, we're using part of the outdoor sculpture courtyard to construct temporary annexes to the Museum Store and Café.

Jeweler to the Czars



Cleveland's India Minshall was an expert on Russian imperial history, although she never visited that country. These portrait miniatures by

Fabergé depict Czar Nicholas II and one of his children, probably Grand Duchess Olga (CMA, India Early Minshall Collection, 1966.458, 1966.459).

FABERGÉ IN AMERICA
March 9–May 11, 1997

In the mid-1860s Peter Carl Fabergé went to work for the St. Petersburg retail jewelry shop that had been founded by his father. Among his duties was to supervise the repairing and appraising of objects made of precious metals and stones for the czar's Imperial Cabinet. By 1872 he had assumed directorship of the firm, overseeing the design studio and approving the work of associated artisans. Before the end of the century, the house of Fabergé had established its preeminence as the supplier of luxury goods made of precious materials to both the imperial family and the upper classes all over Russia. After 1900 Fabergé became a name recognized



worldwide. The much-anticipated exhibition that makes its way to the museum this month brings together more than 400 objects drawn from American public and private collections, including this museum's India Early Minshall Collection.

By any objective measure, the technical quality of the products sold by the Fabergé firm was very high. Some are quite complex, reflecting in their creation multiple skills and great effort. In even the simplest pieces shoddy workmanship cannot be found. Gold and gemstones were often used, but generally in an understated fashion, almost never in order to attract attention through an obvious display of costly mate-

The rococo style and high-quality workmanship of this miniature shoe (CMA, India Early Minshall Collection 1966.482) suggest it was made by Mikhail Perkhin, head of Fabergé's chief workshop until 1903.

Made possible by FABERGÉ CO. and organized by the Fine Arts Museums of San Francisco. The Cleveland showing is sponsored by the Chubb Group of Insurance Companies and KeyBank.

Additional support is provided by the Ohio Arts Council. Promotional support is provided by WDOK 102.1 FM and AM 850 WRMR and the Plain Dealer. Continental is the official airline of the exhibition.

This elephant bell push (CMA, India Early Minshall Collection 1966.474) was purportedly made for Czar Nicholas II's mother, Dowager Empress Maria

Feodorovna. She was born Dagmar, princess of Denmark, and the elephant is the heraldic beast of Denmark.

rials. The designs of Fabergé objects span a wide spectrum, typical of an age in which eclecticism of style was still customary for luxury goods. Although some may harbor reservations about the aesthetic merits of certain Fabergé examples on the basis of their visually excessive or inappropriate designs, many pieces seem entirely acceptable expressions of their cultural milieu, and at their best they rank among the finest examples of the luxury arts ever produced. In short, enthusiasts of Fabergé can find many reasons to admire the firm's output, but it seems that much of their interest has, to some degree, also been motivated by the associations existing between Fabergé products and the glamorous, privileged lives of many of their original owners.

Foremost among Fabergé's patrons were members of the Russian imperial family. The series of eggs given by the czars Alexander III and Nicholas II to the czarinas are the obvious

case in point. Much of the fascination that Fabergé holds for people today centers on these objects, and we know that an inordinate amount of time and effort went into their creation. Among the extant eggs, many exhibit a high degree of imagination in their conception and sensibility in their execution, but such is not always the case. The designs of some of the eggs were based so closely on earlier objects as to lose all claims to originality, and others seem on the basis of present-day taste less than entirely satisfactory visually. In all cases where their history can be unequivocally established, however, they are venerated both by collectors and those who know Fabergé's products through exhibitions and book illustrations.

The imperial Easter eggs are, for the most part, well documented, and hence their relation to the Romanovs can be clearly established. Since the collecting of previously owned Fabergé be-



The Easter eggs crafted for the czars are among the Fabergé firm's most famous objects. This imperial egg (Gray Foundation Collection) celebrates Prince Kutuzov's victory over Napoleon in 1812.

The "surprise" inside, a folding screen, presents the regiments of which the dowager empress was honorary colonel.

came popular in the 1930s, much effort has been made to associate existing objects with the imperial family. Clearly they did possess large quantities of this material, but it also seems likely that they did not own as much as has been subsequently credited to them. Some items, especially picture frames of various kinds, have been supplied with images that falsely suggest Romanov ownership. With the exception of the imperial eggs, it is rather rare to discover evidence in the form of inscriptions or contemporary documents which confirm with certainty that they were owned by the czars and their family.

Such is the case with the framed miniature portraits of Nicholas II and one of his children, probably his firstborn, the Grand Duchess Olga. The unusual obelisk-like form of their bases makes possible the identification of these objects in at least two prerevolutionary photographs, one showing pieces belonging to Czarina Alexandra Feodorovna when exhibited at the von Dervise House in St. Petersburg in 1902 and another of her desk in the Alexander Palace, Tsarskoe Selo, probably made about 1900. The bridal fan of Grand Duchess Olga is an example of a Fabergé object that can be positively identified on the basis of the relationship of its subject matter and the inscriptions which it bears to a newspaper description of it in 1902. Thus, these objects have an unquestionable association with the prerevolutionary ruling dynasty that is often claimed for Fabergé objects but can seldom be so explicitly verified.

In addition to the collections of the Russian imperial family, Fabergé's products were frequently purchased by or given to their relatives, especially the royal families of Britain and Denmark, and many of the former German ruling families of the Protestant faith. For the most part, these pieces have remained in the possession of the heirs of their original owners, given that they are of sentimental as well as aesthetic importance and that there has been no pressing economic need to dispose of them. On lower rungs of the social ladder, Fabergé objects were acquired by the high aristocracy of Russia—the Yusupovs, for example—and the wealthy bourgeoisie. In fact, with the exception of the Romanovs, the

greatest Russian purchaser from Fabergé was probably the Siberian gold magnate and millionaire Alexander Ferdivandovitch Kelch.

Rich Americans also bought Fabergé, among them J. P. Morgan, Jr., and Henry Walters. Consuelo Vanderbilt, who had married the Duke of Marlborough, was one of the few non-Russian original owners of an important Fabergé egg. Ap-

pendix II of the catalogue *Fabergé in America* lists 68 Americans who are known to have purchased Fabergé items before 1917, and this list is undoubtedly incomplete. It is clear that the original clientele for Fabergé was drawn from the upper echelons of European and American society.

With such distinguished forebears, it is not surprising that many more recent owners of Fabergé have also been extraordinary in their various ways. Leaving aside the remarkable people who formed the collections featured in *Fabergé in America*, one can nevertheless discover an amazingly diverse group associated with objects included in this exhibition. Among them is the man who can perhaps be described, despite considerable competition, as the most disreputable monarch of the 20th century, King Farouk of Egypt. The Fabergé miniature bidet with its extraordinary enameled decoration was his. A gold, enamel, and jeweled cigarette case was given by one of America's best known heiresses, Barbara Hutton, to one of America's most popular movie actors, Cary Grant. And there are two pairs of cuff links once owned by the accused in a sensational Savannah murder trial. Ultimately exonerated, he was a passionate Fabergé collector who was forced to sell most of his collection to pay his legal fees.

Finally, although not included in *Fabergé in America*, it will perhaps be of interest to Clevelanders to know that our own India Minshall gave two of her set of six Fabergé buttons to the California designer Howard Greer. Clearly, the collecting of Fabergé continues to interest a diverse group of people, many of them well known for who they are and what they have done, not merely for what they possess.

■ Henry Hawley, Curator of Renaissance and Later Decorative Arts and Sculpture

Clearly, the collecting of Fabergé continues to interest a diverse group of people, many of them well known for who they are and what they have done, not merely for what they possess.

The Head of an Angel

The painter and architect Pietro da Cortona (1596–1669), with his contemporary Gian Lorenzo Bernini (1598–1680), transformed the direction of art in 17th-century Rome. Cortona primarily painted large-scale mural decorations in churches and palaces. Like Bernini's sculpture, these works emphasized spatially complex visual illusions and, in the spirit of the Counter-Reformation of the Catholic church, emotional expression meant to inspire religious fervor. Saint Philip Neri's Oratory, one of the new religious orders of this movement, became one of Cortona's important patrons. He eventually filled their church, Santa Maria in Vallicella (popularly known as the Chiesa Nuova), with large-scale decorations in the fresco technique.

Cortona's first work there, *Angels with Instruments of the Passion*, covered the large vaulted

ceiling of the sacristy and was completed by January 1634. It shows Saint Michael aloft, holding the cross, surrounded by smaller angels carrying the other symbols of Christ's suffering. The Cleveland drawing is of the saint's head and



closely relates to the final work. It is primarily a study of the subtle gradations of light on the soft contours of the angel's face, beautifully rendered through the variation of pressure in the strokes of chalk and the careful blending of parallel hatching. The head has an idealized quality harking back to the work of the Renaissance master Raphael (1483–1520), but it may have been drawn from life. The introspective, melancholic expression is appropriate for one contemplating Christ's suffering.

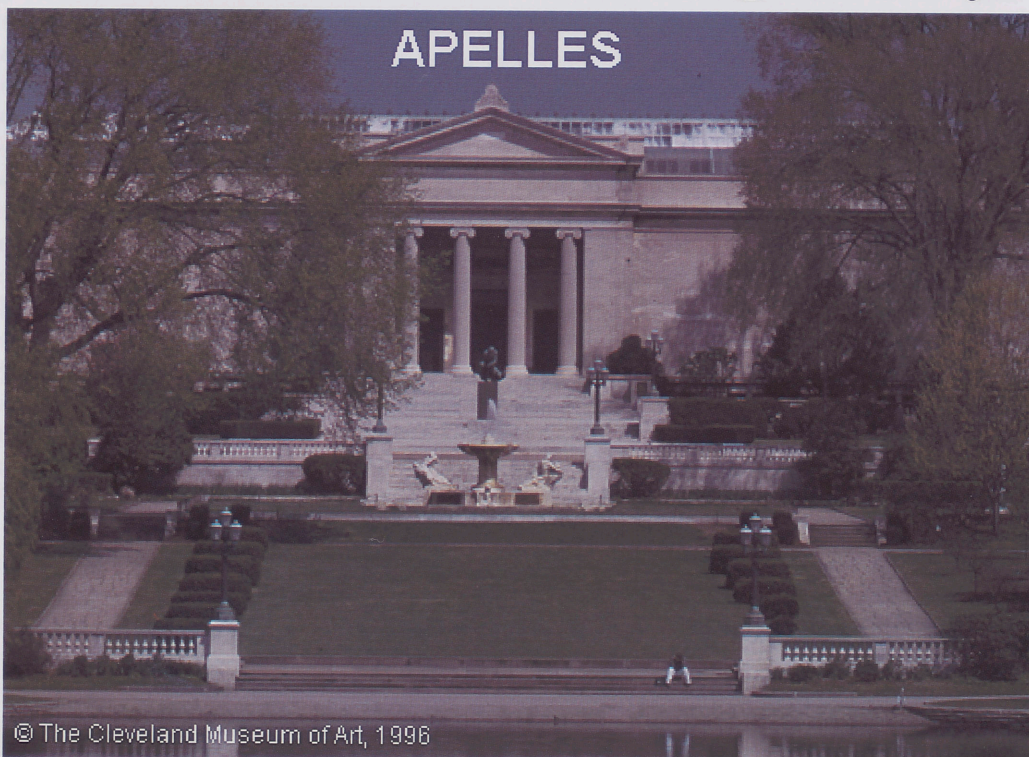
■ Carter E. Foster, Assistant Curator of Drawings

The museum's new drawing was a study for Cortona's depiction of Saint Michael on the sacristy ceiling of the Chiesa Nuova in Rome.



In Head of an Angel (1633, black chalk, Leonard C. Hanna, Jr., Fund 1996.257) Cortona idealized the face of his young model.

Art and the Information Highway



The screen captures on this and the facing page demonstrate what users of the museum's new collections management software will see when navigating through the system.

In 1995 the Cleveland Museum of Art undertook a multiyear initiative to enter information on some 35,000 works of art into an electronic database similar in function to those found in libraries and archives. The range of material and historical breadth that characterize the museum's holdings is impressive. Despite the differences among the individual collections (Asian, contemporary, and Egyptian art, for example), they are equally concerned with the management, documentation, and accessibility of the works of art. Making our various collections available to staff, scholars, visitors, and ultimately the World Wide Web is a great challenge and an important goal of the museum. Recent advances in technology have made information management fundamental to scholarship and exhibition planning.

Cataloguing objects—accounting for all aspects of each work of art—plays a crucial role in the management of any museum. Documentation that creates consistent, accurate catalogue

records allows researchers and scholars to study, interpret, and prepare materials for public exhibition. It also is an important step toward the realization of electronic interchange among institutions.

Today, automated collections cataloguing systems have dramatically enhanced our ability

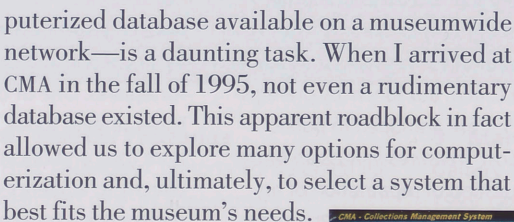
Recent advances in technology have made information management fundamental to scholarship and exhibition planning.

to access information about works of art. Needless to say, the usefulness of any computerized database is ultimately determined by the quality of the information that is recorded. Authoritative and consistently controlled vocabularies permit our cata-

loguers to create documentation systems that are effective, accurate, and user-friendly.

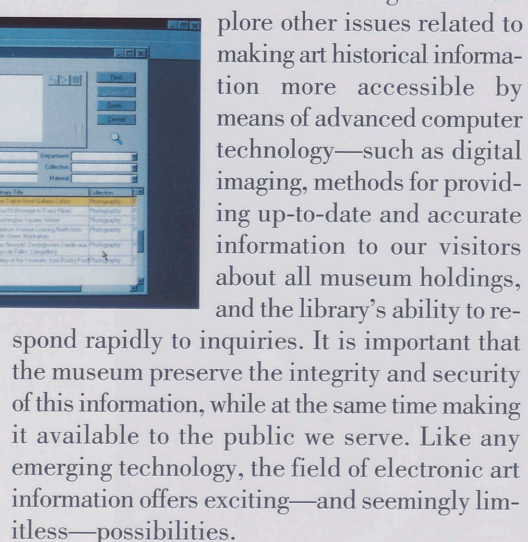
The information-retrieval needs of an institution like the Cleveland Museum of Art are manifold. Conservation records, inventory control, and the related information necessary to manage collections are of daily concern to curators, registrars, and conservators. The transition from traditional manual card files to a single authoritative repository of information—a com-

story, Apelles painted a horse with such realism that live horses whinnied at it. Perhaps the most famous anecdote tells how Apelles visited the rival painter Protogenes and, finding him away, left as identification a very fine line drawn across a panel. Upon his return, Protogenes drew an even finer line over it; Apelles, with ultimate finesse, then split the two.



While only a small percentage of our collections have been entered to date, the computerization process is well under way, with completion scheduled for two years hence.

The process of electronically cataloguing the museum's collections has encouraged us to ex-



CMA

Classical Music and Jazz

We offer two **Subscription Concerts** in March. On Wednesday the 5th at 7:45, baritone *Sanford Sylvan* makes his museum debut with fortepianist *David Breitman*, performing works by Schubert in honor of the composer's 200th birthday. *Klaus George Roy* gives a free lecture at 6:45. On Wednesday the 19th at 7:45, harpsichordist *Jory Vinikour* makes his second museum appearance to perform works by Handel, Scarlatti, Byrd, and Frescobaldi. At 6:45, *Lucille Gruber* gives a



Vinikour

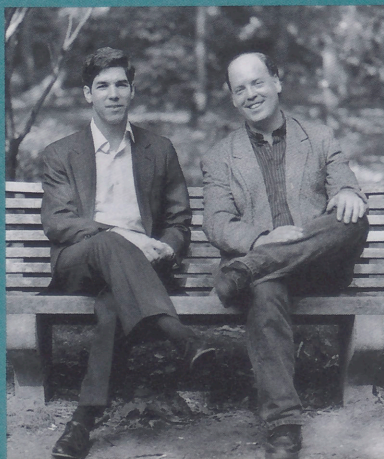
free lecture. Seating is reserved and tickets are required for both concerts; see daily listings for details.

A wealth of free **Musart Series** performances begins on Sunday the 2nd at 3:00 when **Young American Star** organist *Alan Morrison* plays works by J. S. Bach, Franck, Demessieux, Hampton, and Locklair (cosponsored by the Cleveland Chapter of the American Guild of Organists).

A free public reception follows, as does a concert of **Traditional Japanese Music** at 4:00. A **Gallery Concert** on Saturday the 8th at 3:00 features *Michael Schönheit*, harpsichord, performing in gallery 220. **Guitarist and Lutenist** *Hopkinson Smith* offers "Virtuoso Baroque Music from Germany and Spain," with works by J. S. Bach, Weiss, and Sanz, on Sunday the 9th at 3:30. A **Duo Recital** the following Sunday, the 16th, at 3:30 features the American-French duo-pianists *Goldina and Loumbrozo* playing works by Duruflé, Schubert, Schumann, Milhaud, and Ravel. A **Second Duo Recital** is Sunday the 23rd at 3:30, when clarinetist *Håken Rosengren* and pianist *Anders Kilström* play works by Weber, Brahms, Messiaen, and Eliasson.

Four **Curator's Recitals** by *Karel Paukert* are Sundays at 2:00, the 9th, 16th, 23rd, and (with trumpeter *Jonathan Fields*) the 30th. Free admission, unless indicated. Details appear in the daily listings and are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information, please call ext. 282.

The next **Jazz on the Circle Concert** is on Friday the 14th at 8:00, when the *Abbey Lincoln Quartet* comes to Gartner Auditorium. For tickets (\$23, \$21, and \$18) or info, call 231-1111.



Sylvan & Breitman

1 March/Saturday

Members-Only Seminar 8:30–4:00 *The Splendor of Russian Art*. The Smithsonian Institution's Mariana Carpinisan is the featured speaker in this all-day event. Registration is \$20 for CMA members, who may bring non-member guests at \$30 each. *The museum member must accompany the guest and pay for the guest's registration.*

Registration materials may be picked up in the museum's north lobby on Saturday morning, March 1, between 8:30 and 9:30.

We regret that refunds cannot be made. Walk-in registrations taken on the day of the conference on a space-available basis. If you have questions, call ext. 268.

Schedule

8:30–9:30 *Registration and coffee*

9:30 *Welcome and comments.* Mary Beth Pana, membership manager. *Introduction.*

Joellen DeOreo, coordinator, adult programs
10:00–11:00 *Peter and Catherine the Great—Patrons of the Arts.* Building St. Petersburg and the creation of the Hermitage Museum

11:00–11:15 *Break*

11:30–12:30 *From Old Icons to Modern Masters.* Iconography in Old Russia and the works of Kandinsky, Malevich, and Chagall

12:30–2:00 *Lunch.* Box lunch (by preregistration), \$15. Cafe also open to public

2:00–3:00 *Lost Treasures in Russian Museums.* The question of repatriation of art

Gallery Talk 10:15 *The Digital Photography of Martina Lopez.* Cathy Culp

Highlights Tour 1:30 *CMA Favorites*

2 March/Sunday

Gallery Talk 1:30 *Furniture: Functional, Fancy, and Fantastic.* Anita Peoples (Sign-language interpreted)

Film 1:30 *A Personal Journey with Martin Scorsese Through American Movies* (USA/Britain, 1995, b&w/color, 225 min.) co-directed by Scorsese and Michael Henry Wilson, with Scorsese. The director of *Taxi Driver* and *Raging Bull* navigates the world's most powerful film industry, with ample film clips. Repeats Wednesday the 5th at 5:30. \$4 CMA members, \$5 others

Guest Lecture 2:30 *Blades and Blisters: Popular Images of Rowing, The First Modern Sport.* Thomas Weil, rowing enthusiast and author

Young American Stars Organ Recital

3:00 *Alan Morrison.* One of the most sought-after concert organists of his generation, Morrison is college organist at Ursinus College and director of music of Philadelphia's historic First Baptist Church. In his museum debut, he plays works by J. S. Bach, Franck, Demessieux, Hampton, and Locklair in a recital cosponsored by the Cleveland Chapter of the American Guild of Organists. Free public reception follows
Japanese Music Recital 4:00 *Bridge of Dreams.* Daniel Mantey (shakuhachi) and Takako Ikeda (koto) perform. Cosponsored by the Japan Society

4 March/Tuesday

Highlights Tour 1:30 *CMA Favorites*

5 March/Wednesday

Slide Lecture 1:30 *Fabergé in America.* Barbara A. Kathman (limited seating)

Film 5:30 *A Personal Journey with Martin Scorsese Through American Movies.* Fee; see March 2 at 1:30

Concert Commentary 6:45 *Klaus George Roy* gives a free lecture in the recital hall

Subscription Concert 7:45 *Sanford Sylvan*, baritone and *David Breitman*, fortepiano. One of the most versatile baritones singing today, Sylvan is known for his pure tone and uncanny ability to speak directly to audiences. He possesses the perfect voice for Franz Schubert's song cycle, *Die schöne Müllerin*, which he will sing in his museum debut. Fortepianist David Breitman opens the program with Schubert's Piano Sonata in E-flat major D. 568.

Seating is reserved. Tickets are available by telephone reservation (ext. 282) Monday–Friday, starting the Wednesday before each concert; or at the door starting 75 minutes before each concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

Archaeology Lecture 8:00 *A Quick-Time, Virtual Reality Look at an Excavation at Poggio Di Colla, an Etruscan Site North of Florence.* Sam Carrier, Oberlin College

Lectures, Tours, and Workshops

One of **Three Guest Lectures** this month concerns Fabergé, when on Wednesday the 12th at 8:00, Archduke Dr. Geza von Habsburg presents *Fabergé: The Workshops and Their Techniques* (free for members). Two others complement the Thomas Eakins show: On Sunday the 2nd at 2:30, Thomas Weil speaks on *Blades and Blisters: Popular Images of Rowing, The First Modern Sport*. On Sunday the 19th at 2:30, the University of North Carolina's Martin A. Berger presents *Painting Victorian Manhood: Thomas Eakins's Rowing Paintings*.

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. **Young People's Classes Talks for Parents** are at 10:15 on Saturdays. **Thematic Gallery Talks** are Wednesdays and Sundays at 1:30, and Thursdays at 2:30. A sign language interpreter accompanies the 1:30 talk on the first Sunday. Topics are subject to change.



Perspective Studies for "John Biglin in a Single Scull" (1873, Museum of Fine Arts, Boston) by Thomas Eakins

Hands-on Art for Adults. Robin VanLear leads *The Art of Fabergé: Porcelain Eggs*, 9:30–noon on Thursdays for five weeks, March 13–April 16. Fee: \$75. Register by March 10; call ext. 462.

Family Workshops with *Fabergé-related projects* are held every Sunday from 2:00 to 4:30 starting the 9th (see daily listings for details). On Sunday the 16th from 3:00 to 4:30 is Family Express: *Row Your Boat*. The museum offers regular **Teachers' Workshops** as well. For information call ext. 469.

Storytelling On Friday the 7th at 7:30, *The Cleveland Association of Black Storytellers* presents a special concert of African and African-American storytelling in Gartner Auditorium. Storytelling will center around the Harlem Renaissance and other African-American experiences. Tickets required (see daily listing). Call ext. 464 for info.

6 March/Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 CMA Favorites

Slide Lecture 2:30 *Fabergé in America*. Barbara A. Kathman (limited seating)

7 March/Friday

Highlights Tour 1:30 CMA Favorites

Concert 7:30 *The Cleveland Association of Black Storytellers*. A concert of African and African-American storytelling. Storytelling will center around the Harlem Renaissance and other African-American experiences. Gartner Auditorium. Tickets \$10 at the door, \$8.50 for CMA and CABS members. Questions? Call the education hotline at ext. 464

8 March/Saturday

Gallery Talk 10:15 *Sol LeWitt Prints 1970–1995*. Ginger Spivey

Highlights Tour 1:30 CMA Favorites

Gallery Concert 3:00 *Michael Schönheit*, harpsichord. The Leipzig Gewandhaus organist returns to the museum to perform a harpsichord recital in gallery 220

9 March/Sunday

Slide Lecture 1:30 *Fabergé in America*. Barbara A. Kathman (limited seating)

Family Workshop 2:00–4:30 *Fabulous Fabergé Frames*

Organ Recital 2:00 *Karel Paukert*. Works by Icelandic composers and J. S. Bach

Lute and Baroque Guitar Recital 3:30 *Hopkinson Smith*, lute and baroque guitar. A leading figure in early music and one of the world's great lutenists, Harvard honors graduate Smith studied in Catalonia and Switzerland. His program, "Virtuoso Baroque Music from Germany and Spain," features works by J. S. Bach, Weiss, and Sanz

Film 3:30 *I Am Curious, Film* (Sweden/Britain, 1995, color, subtitles, 52 min.) directed by Stig Bjorkman, with Lena Nyman, Sven Nykvist, Aki Kaurismaki, Lars von Trier, et al. *100 Years of Polish Cinema* (Poland/Britain, 1996, color, subtitles, 61 min.) directed by Pawel Lozinski from an idea by Krzysztof Kieslowski. The first program is a seductive overview of Scandinavian cinema. In the second, conceived by the late director of *Blue, White, and Red*, Polish moviegoers of various ages and from all walks of life discuss filmgoing and the films that moved them (illustrated with clips). \$4 CMA members, \$5 others

10 March/Monday

Members Day 1:00–8:00 *Fabergé in America*

11 March/Tuesday

Highlights Tour 1:30 CMA Favorites

12 March/Wednesday

Gallery Talk 1:30 *Visions of Paradise: The Art of Oceania*. Vivian Kung

Textile Lecture 7:00 *Color Inspiration for Fiber Artists*. Sharon Alderman

Film 7:30 *The Night of the Film-Makers* (Germany/Britain, 1995, color, subtitles, 52 min.) directed by Edgar Reitz, with Wim Wenders, Werner Herzog, Leni Riefenstahl, et al. *2 x 50 Years of French Cinema* (France/Britain, 1995, color, subtitles, 52 min.) directed by Anne-Marie Miéville and Jean-Luc Godard, with Michel Piccoli. Germany and France's contributions to the "Century of Cinema" series. In the first, a group of celebrated German directors convene, via the magic of digital imagery, in a virtual *Kinemathek* to discuss German cinema's past and present. From the director of *Heimat*. The second finds the brilliantly cranky Godard questioning the whole notion of a celebration of cinema's centennial and taking pot shots at Hollywood's global imperialism. "In verve, sly wit and sheer bravado, this is vintage JLG." –*Variety*. \$4 CMA members, \$5 others

Guest Lecture 8:00 *Fabergé: The Workshops and Their Techniques*. Dr. Geza von Habsburg. Free for members; \$5 others. Tickets at the box office or by calling Advantix (service fee) at 241–6000

The Splendor of Russian Art

Members-Only Seminar Saturday, March 1, 8:30–4:00 *The Splendor of Russian Art*. The Smithsonian Institution's Mariana Carpinisan will be the featured speaker in this all-day event that provides a brief survey of the history of Russian art, as context for the *Fabergé in America* show. Registration is \$20 for CMA members. Museum members may bring non-member guests at \$30 per person. *To qualify for this rate, the museum member must accompany the guest and pay for their guest's registration.*

Pick up registration materials in the north lobby on Saturday morning, the 1st, between 8:30 and 9:30.

We regret that refunds cannot be made for cancellations. Member walk-in registrations will be taken on the day of the conference on a space-available basis. If you have questions, please call the membership office at ext. 268.



Carpinisan

Seminar Schedule

8:30–9:30 *Registration and coffee*

9:30 *Welcome and comments.* Mary Beth Pana, membership manager

Introduction. Joellen DeOreo, coordinator, adult programs

10:00–11:00 *Peter and Catherine the Great—Patrons of the Arts.* Building Saint Petersburg and the creation of the Hermitage Museum

11:00–11:15 *Break*

11:30–12:30 *From Old Icons to Modern Masters.* Iconography in Old Russia; works of Kandinsky,

Malevich, and Chagall

12:30–2:00 *Lunch.* Box lunch is available by preregistration for \$15. Limited seating. Cafe also open to the public

2:00–3:00 *Lost Treasures in Russian Museums.* The question of the repatriation of art objects such as the Trojan Treasures and paintings from Dresden

Film 3:30 *Typically British* (Britain, 1995, color, 51 min.) directed by Mike Dibb and Stephen Frears, with Frears, Alexander Mackendrick, Alan Parker, et al. *Irish Cinema—Ourselves Alone?* (Ireland/Britain, 1996, color, 51 min.) directed by Donald Taylor Black, with Neil Jordan, Jim Sheridan, Roddy Doyle, et al. England and Ireland's contributions to the "Century of Cinema" series. In the first, Frears (*My Beautiful Laundrette*) and other British filmmakers try to disprove François Truffaut's claim that the words "British" and "cinema" are incompatible. The second looks at the struggle of Irish people to create an Irish cinema—a war they are winning. \$4 CMA members, \$5 others

18 March/Tuesday

Highlights Tour 1:30 *CMA Favorites*

19 March/Wednesday

Gallery Talk 1:30 *Impasto Color from Turner to Hoffman.* Saundy Stemen

Concert Commentary 6:45 *Lucille Gruber* gives a free lecture in the recital hall

Subscription Concert 7:45 *Jory Vinikour*, harpsichord. This "wunderkind" of the harpsichord won first prizes in the 1993 Warsaw international competition and the 1994 Prague Spring Festival competition, launching a career that has included live and broadcast appearances throughout the music capitals of Europe and in the U.S., South America, and Japan. Making his second appearance at the museum, he will perform works by Handel, Scarlatti, Byrd, and Frescobaldi.

Seating is reserved. Tickets are available by telephone reservation (ext. 282) Monday–Friday, starting the Wednesday before each concert; or at the door starting 15 minutes before each concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

Film 8:00 *100 Years of Japanese Cinema* (Japan/Britain, 1995, color, subtitles, 52 min.) directed by Nagisa Oshima. *The Cinema on the Road* (S. Korea/Britain, 1995, color, English voice-over and subtitles, 52 min.) directed by Jang Sun-Woo, with Im Kwon-Taek. Japan and Korea's contributions to the "Century of Cinema" series.

13 March/Thursday

Adult Studio Series Begins 9:30–noon. *The Art of Fabergé: Porcelain Eggs.* \$75 fee; register by March 10

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Visions of Paradise: The Art of Oceania.* Vivian Kung

14 March/Friday

Highlights Tour 1:30 *CMA Favorites*

Jazz on the Circle Concert 8:00 *The Abbey Lincoln Quartet.* Gifted singer, composer, and actress Abbey Lincoln brings her Billie Holiday/Coleman Hawkins-inspired jazz to Gartner Auditorium. Tickets (\$23, \$21, and \$18) are available at the door or by calling 231–1111

15 March/Saturday

Gallery Talk 10:15 *Thomas Eakins: The Rowing Pictures.* Dyane Hronek Hanslik

Highlights Tour 1:30 *CMA Favorites*

Fabergé Members Reception 8:00–midnight. Tickets required; invitations mailed last month. Call ext. 268 for information

16 March/Sunday

Gallery Talk 1:30 *Visions of Paradise: The Art of Oceania.* Vivian Kung

Family Workshop 2:00–4:30 *Elegant Eggs and Symbols of Spring*

Organ Recital 2:00 *Karel Paukert.* Works by Bruhns, Wiedermann, and Lefébure-Wély

Guest Lecture 2:30 *Painting Victorian Manhood: Thomas Eakins's Rowing Pictures.* Martin A. Berger, visiting professor in the department of art history, University of North Carolina, Chapel Hill

Family Express 3:00–4:30 *Row Your Boat.* Create a wearable boat to cruise the galleries in search of other watercraft in this free drop-in workshop

Duo Recital 3:30 *Goldina and Loumbrozo*, duo piano. Consistently praised for their "intense musicality, unusual synergy, and lyricism" (*The New York Times*), this American-French duo has won the top prizes at five international duo-piano competitions. Their program features works by Duruflé, Schubert, Schumann, Milhaud, and Ravel

The Century of Cinema

How do some of the world's most prominent filmmakers view their own country's films? In this unique video series, we find out. Commissioned by the British Film Institute in celebration of the centennial of cinema, "The Century of Cinema" is not an objective survey of national cinemas but a collection of personal film essays by the likes of Martin Scorsese, Jean-Luc Godard,

Stephen Frears, and Nagisa Oshima. Idiosyncratic viewpoints prevail, as do quirky opinions and fascinating insights. There is great variety; the films range from Scorsese's guided grand tour through American

cinema to Godard's witty, prickly diatribe against the whole celebration of film's centennial. The countries and regions examined are the U.S. (the 2nd and 5th), Scandinavia and Poland (the 9th), France and Germany (the 12th), England and Ireland (the 16th), Japan and Korea (the 19th), Russia and China (the 23rd), and New Zealand and Latin America (the 26th). More films in this series are still in production. Thanks to Doug Turner at Miramax Films for loaning us the tapes and letting us present this special series. Thanks also to EDR systems for their generous loan of a Beta SP player. Each program \$5, CMA members \$4.

Finishing the month is a sneak preview of a seven-film series coming in April: **Sisters: Films by Russian Women.** On Sunday the 30th at 3:30 we'll show *The Ascent*, directed by Larissa Shepitko. It repeats on Wednesday, April 2 at 7:30.

Personal views of national cinemas: March film series offers clips of great movies from a dozen national traditions. Illustrated here, top to bottom: the introductory portion of The Night of the Film-Makers (Germany); scene from Ivan the Terrible in The Russian Idea; Martin Scorsese, who offers a 225-minute "personal journey" through American cinema. All are videos that will be projected in the lecture hall.



The first is a dazzling cascade of film clips and still photographs through which the director of *In the Realm of the Senses* analyzes the forces and themes that have shaped Japanese cinema. Music by Toru Takemitsu. In the second, an activist and film critic begins a quest to find "the core of Korean cinema." \$4 CMA members, \$5 others

20 March/Thursday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Impasto Color from Turner to Hoffman.* Saundy Stemen

21 March/Friday

Highlights Tour 1:30 *CMA Favorites*

22 March/Saturday

Gallery Talk 10:15 *A New Look for Ancient Egypt.* Mary Woodward

Highlights Tour 1:30 *CMA Favorites*

23 March/Sunday

Gallery Talk 1:30 *Impasto Color from Turner to Hoffman.* Saundy Stemen

Family Workshop 2:00–4:30 *Fabulous Fabergé Frames*

Organ Recital 2:00 *Karel Paukert.* Works by Albright, Bolcom, and Liszt

Film 3:15 *The Russian Idea* (Russia/Britain, 1996, color, subtitles, 52 min.) directed by Sergei Selyanov. *Yang & Yin—Gender in Chinese Cinema* (China/Britain, 1996, color, subtitles, 83 min.) directed by Stanley Kwan, with John Woo, Zhang Yimou, Ang Lee, et al. Russia and China's contributions to the "Century of Cinema" series. In the first, excerpts from great Soviet films of the twenties, thirties, and forties demonstrate Russians' ongoing quest for utopia, or "the Kingdom of God on earth." The second is an investigation of gender and family roles in films from China, Taiwan, and Hong Kong. \$4 CMA members, \$5 others

Duo recital 3:30 *Håken Rosengren*, clarinet, and *Anders Kilström*, piano. Returning to the museum, this dynamic Swedish duo performs works by Weber, Brahms, Messiaen, and Eliasson

25 March/Tuesday

Highlights Tour 1:30 *CMA Favorites*

26 March/Wednesday

Gallery Talk 1:30 *Pop Art.* Ginger Spivey
Film 7:15 *Cinema of Unease* (New Zealand/Britain, 1995, color, 52 min.) directed by Sam Neill and Judy Rymer. *Cinema of Tears* (Brazil/Britain, 1995, color, subtitles, 52 min.) directed by Nelson Pereira dos Santos. New Zealand and Brazil's contributions to the "Century of Cinema" series. In the first, prominent Down Under actor Neill meditates on the dark, disturbing nature of New Zealand cinema and on his role in it. "The tightest and sharpest of the initial batch of the 'Century of Cinema' series." —*Variety*. The second is a melodramatic treatment of Latin American melodrama, in which an aging film director searches for the tearjerker that, he believes, prompted his mother to commit suicide many years ago. \$4 CMA members, \$5 others

27 March/Thursday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Pop Art.* Ginger Spivey

28 March/Friday

Highlights Tour 1:30 *CMA Favorites*

29 March/Saturday

Highlights Tour 1:30 *CMA Favorites*

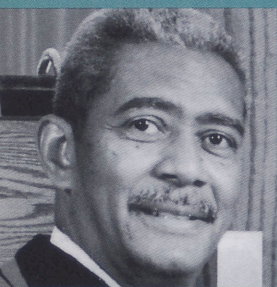
30 March/Sunday

Gallery Talk 1:30 *Pop Art.* Ginger Spivey
Family Workshop 2:00–4:30 *Elegant Eggs and Symbols of Spring*

Easter Recital 2:00 *Karel Paukert*, organ, with *Jonathan Fields*, trumpet. Festive music for trumpet and organ

Film 3:30 *The Ascent* (USSR, 1976, b&w, subtitles, 111 min.) directed by Larissa Shepitko. Stunning WWII drama and religious allegory about two Russian partisans battling German soldiers and the harsh Belorussian winter in 1942. Winner of the grand prize at the Berlin Film Festival, this was the last and greatest movie by Shepitko, who died in a 1979 car crash at the age of 40. Repeats Wednesday, April 2, at 7:30. \$4 CMA members, \$5 others

Board President Welcomes Two Trustees

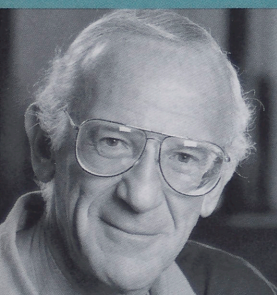


Reverend Moss

Please join me in welcoming Cleveland pastor and internationally recognized civil rights leader the Reverend Dr. Otis Moss, Jr., to the museum's board of trustees. Reverend Moss received his Doctor of Ministry degree from United Theological Seminary and has served as pastor of the Olivet Institutional Baptist Church since 1975. He served with Dr. Martin Luther King, Sr., as co-pastor of the Ebenezer Baptist Church in Atlanta in 1971. His numerous honors include being a special guest of President Clinton at the peace treaty signing between Israel and Jordan.

Dr. Moss has been actively involved with the museum, serving on exhibition advisory committees for *Benin: The Royal Art of Africa* and *African Zion: The Sacred Art of Ethiopia*, and we are very much looking forward to the perspective that he will bring to the board as one of our most prominent community leaders.

Earlier, Peter B. Lewis, president and CEO of Progressive Corporation, also joined the board. Mr. Lewis is a thoughtful and generous philanthropist and an avid collector and supporter of contemporary art. As former board president Mike Sherwin said, "It's truly a pleasure to have Peter join our board. His vision and commitment to the visual arts will be vital." Peter Lewis's participation on the board will bring a wide range of benefits in the museum's efforts to enhance its already strong international reputation—and make it an increasingly vital part of the Cleveland community.



Peter Lewis

I am happy, as well, to report that Mike Sherwin has agreed to follow up his tenure as board president by taking on an important new role as chairman of a facilities planning committee which will examine every conceivable approach to solving the museum's present and future facilities puzzles.

I ask you to join me in wishing these three men the best in their new positions, as I myself look forward to a challenging and exciting five-year term as president of this fine institution.

Michael J. Horvitz

Michael J. Horvitz
President, Board of Trustees

Legacy Society Members

The **Legacy Society** is a museum support group comprised of people who have remembered the museum in their wills or estate plans. If you would like information about the Society, or language for leaving a bequest to the museum, please call Kate Sellers, director of development and external affairs, at ext. 154.

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Gifts Made to Honor and in Memory of Specific Persons

Many museum members make special contributions to honor or in memory of specific persons. These are acknowledged in the museum's annual report, providing a lasting record of the donor's gesture. If you are interested in making a gift to the Cleveland Museum of Art in honor of or in memory of someone special to you, please call Pat Butler in the development office at ext. 149.

Honor Gifts

In honor of Dr. Bergman's cordial reception of Urban Land Institute visitors from North Coast Tours and Convention Services

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Fabergé

IN AMERICA

Tickets

Tickets are free for members. Reserve yours early, since only 200 people are admitted each half hour. Call Advantix at 216/241-6000 or 1-800/766-6048 (\$1.95 fee per ticket) or visit the members-only window at the box office starting March 2 (no fee).

Exhibition hours: Tuesday, Thursday, Saturday, and Sunday, 10:00 to 6:00; Wednesday and Friday, 10:00 to 10:00. Last timed ticket issued one hour before closing. *Sorry, strollers cannot be allowed in this busy show.*

Members Mondays: March 10, April 7, and May 5, 1:00–8:00 (avoid the crowds); Fabergé Tea Room (space limited, \$14/person) open all three days. The Tea Room operates during the run of the show, lunch-time Tuesday–Sunday plus dinner Wednesday and Friday (first come, first served).

Non-member ticket prices. *Weekdays*, \$7 adults; \$6 senior citizens, students, 12 and older; \$4 children ages 6–11; \$1 children 1–5. *Weekends*, \$10/\$7/\$4/\$1.

Recorded tour: \$3 members, \$4 all others



Programs

Members-Only Seminar. Saturday the 1st 8:30–5:00. *The Splendor of Russian Art.* (See pages 10 and 12 for full details.)

Members Reception Saturday, March 15, 8:00–midnight. Members \$25; guests \$35. Reservations are limited.

Members Mondays: Avoid the crowds—visit on special members-only days, March 10, April 7, and May 5, 1:00–8:00.

Guest Lecture. Wednesday the 12th at 8:00, the Archduke Dr. Geza von Habsburg offers *Fabergé: The Workshops and Their Techniques.* Free for members (\$5 others)

Hands-on Art for Adults. *The Art of Fabergé: Porcelain Eggs.* 9:30–noon on Thursdays for five weeks, March 13–April 16. Fee: \$75. Register by March 10; call ext. 462.

Family Workshops are held every Sunday from 2:00 to 4:30 starting the 9th.

Sisters: Films by Russian Women Sneak preview of a seven-film April series, Sunday the 30th at 3:30: Larissa Shepitko's *The Ascent* (repeats on Wednesday, April 2 at 7:30).

What's Ahead



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum Services, a federal agency. IMS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

While the *Fabergé* show is here, the nearby Cleveland Museum of Natural History will offer (March 9 to June 1) a **Ukrainian Exhibit** with some 400 hand-painted eggs.

On May 25, we put on view **Three Masterpieces** lent to the CMA in exchange for our loan of five Picasso masterworks to the exhibition *Picasso: The Early Years*. The three are: Monet's *La Japonaise*, Manet's *Street Singer* (both from the MFA, Boston) and Whistler's *Symphony in White #1: The White Girl* (from the National Gallery). They'll be on view in the 19th-century galleries into January of next year.

This year's **Parade the Circle** will be Saturday, June 14, with workshops and events offered in the preceding months.

Take Note

We're opening the **South Doors** a little early this year—on March 9—so visitors to the permanent collection can bypass the north lobby *Fabergé* crowds by using the south entrance. Please note that the Severance Hall parking lot (not far from the CMA south steps) will be available for museum visitors on weekends.

Please note also the **Exhibition Hours** for *Fabergé in America*: Tuesday through Sunday, 10:00 to 6:00, and evenings Wednesday and Friday until 10:00.

New Name: The Contemporary Art Society of the Cleveland Museum of Art is the new name for the longtime museum support group formerly known as the Cleveland Society for Contemporary Art.

The museum's **New Annual Journal**, *Cleveland Studies in the History of Art*, is available now—stop by the Museum Store to review the inaugural issue. For subscription information, call ext. 266. An order form will be mailed next month.

Corporate Sponsors

Special thanks to our 1996 Corporate Sponsors, who helped bring these popular and critically acclaimed exhibitions to the museum:

Pharaohs: Treasures of Egyptian Art from the Louvre. February 11 to April 4. Sponsored by KeyCorp

Transformations in Cleveland Art, 1796–1946. May 19 to July 21. Sponsored by Hahn Loeser & Parks

Metamorphosis: Cindy Sherman Photographs. September 10 to November 3. Courtesy of Metropolitan Savings Bank

Matisse, Picasso & Friends. November 17, 1996, to January 19, 1997. Cosponsored by Andersen Consulting and LTV Steel Company

Legacy of Light: Master Photographs from the Cleveland Museum of Art. November 24, 1996, to February 2, 1997. Sponsored by Centerior Energy Corporation

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Beachwood Place store
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216/421-7340 x295
Web Site
www.clemusart.com

Gallery Hours

Tuesday, Thursday,
Friday 10:00-5:45
Wednesday 10:00-9:45
Saturday 9:00-4:45
Sunday 1:00-5:45
Closed Mondays,
July 4, Thanksgiving,
December 25, and
January 1

Fabergé Hours

Tuesday-Sunday
10:00-6:00
Open late Wednesday
and Friday to 10:00

**Dated Material
Do Not Delay**

Cafe Hours

Tuesday, Thursday,
Friday 10:00-4:30
Wednesday 10:00-8:30
Saturday 10:00-4:15
Sunday 1:00-4:30

**Museum Store
Hours**

Open during all regular
and extended hours

South Doors

Open March 9

**Ingalls Library
Members Hours**

Tuesday-Saturday
10:00-gallery closing
Slide Library by
appointment only

**Print Study
Room Hours**

Tuesday-Friday
10:00-11:30 and
1:30-5:00

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lobby. Borrow wheel-
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room

Wheelchair access is
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check room) for films
and lectures in the
auditorium and
recital hall

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products inspired by the legendary jeweler, from luxury items to casual gifts.

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